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contain the Philippine history from 1565 to 1603, producing entire many documents of interest covering the years of de Morga's official service in the islands. The editors have used the copy belonging to Harvard University, and have drawn freely on the annotations of José Rizal in the Paris reprint of 1890, also to some extent on those of Henry E. J. Stanley's English translation (London, 1868). They append also summaries of Thomas Candish's expedition and of early Dutch voyages to the East Indies. These volumes contain some interesting reproductions of early Dutch prints of vessels and of the port of Acapulco.

JAMES A. LE ROY.

*Two Centuries of Costume in America.* By ALICE MORSE EARLE. (New York: The Macmillan Company. 1903. Two vols., pp. xx, 388; xxiii, 389-824.)

HOWEVER eager one is to come into Alice Morse Earle's kingdom of colonial daily life lore as a visitor, critics might well be loath to come if experience had not shown that much of their criticism is likely to be favorable. In her studies of colonial institutions, whether of homes, taverns, gardens, amusements, or dress, Mrs. Earle has brought many byways into the view of students of American history. If any warrant for such a work as this must be produced before a testy historian will deign to examine its pages or attest its value, Mrs. Earle has been forehanded enough to supply it in her quotations from letters, orders, and diaries of men like Governor John Winthrop and George Washington, who are shown to have considered no detail of dress too trivial for attention. Both of these men gave abundant evidence that they agreed with Pepys's entry in his diary: "For Clothes I perceive more and more every day is a great matter". Mrs. Earle has, however, realized relative values and kept the perspective true, and has comprehended how much knowledge of contemporary general history is required to understand the details of the dress of one locality or age. This gives dignity to the work, which can be stamped as a worthy piece of historical research. By mentioning frequently her great-great-grandmother or great-aunts as owning the articles of dress she describes, Mrs. Earle has added personal interest without making the book degenerate into a glorification of her ancestors. And though we can read a romance between the lines here and there, fully conscious that she has felt it too, the printed text is a thoroughly reliable piece of historical work.

A list of the possible and probable uses of this book includes the study not only of the history but of the literature and art of the seventeenth and eighteenth centuries. Its use will be as a handbook or dictionary, helping the student in the interpretation of details. Of course novelists and poets could not give in their narrative or verse the details which on second thoughts the reader wants to know. Scott never clogged his novels with foot-notes. In his *Woodstock*, the vivid picture of the seventeenth-century Commonwealth affairs, where parsons in blue

Geneva cloaks and Cavaliers in love-locks and slashed doublets pass before our eyes, we find ourselves unaccustomed to their attire. We wonder just how a black velvet doublet pinked over scarlet satin would look. We wish we could see the shape of hat on which a golden clasp and feather were worn. Until Mrs. Earle's book appeared I had never been sure whether Scott's heroes were dressed in fanciful, fancy, or ordinary costumes; now I know that Scott described just such costumes as were actually worn. Before a Van Dyke or a Copley portrait one raises questions which this book can happily satisfy, enabling a person to tell another about the details by supplying a suitable vocabulary.

The volume will also be of service in correcting misconceptions as important in their results as they are frequent and wide-spread. Writers of so-called historical novels must be careful of their robing-rooms after this. It will not do to confuse costumes of different centuries and make impossible mixtures of whisks and ruffs. Neither Puritans nor Quakers have always been soberly or meanly clad. Puritans thought much of clothes, of fineries, of styles. Their dress was not dull, drab-colored. "Sad-colors" included browns, russet, purple, and orange. If Winthrop ordered a "sad colored" gown for his wife, it was likely to be of rich purple brocade. Other colors known as "grain colors" included scarlet, which was very much worn throughout the seventeenth and eighteenth centuries by all classes and by such quiet-demeanored persons as Judge Curwen of Salem and Elizabeth Fry and her six sisters in their early years.

Mrs. Earle finds good authority for saying that the dress of the Puritans and Cavaliers differed little in quality, quantity, cost, or form. The rich and the poor of each party, however, dressed very differently, and both Hogarth and Van Dyke were true to what they saw. Poor martyrs and royal courtiers differed in appearance and dress not because they were Roundheads or Cavaliers but because of their different stations in life and size of purse. In short, station or rank was marked in the seventeenth century, not only in England but in America, by dress. Governor Winthrop was perfectly consistent in his theory of dressing richly while he advised the General Court of Massachusetts to pass sumptuary laws forbidding people to buy "slashed clothes" or silver hatbands. Not dress but excess in dress was aimed at in all sumptuary laws in the colonies as in England and France. And with the Quakers until the close of the eighteenth century, when Elizabeth Fry set a style generally adopted, it was extravagance in jewels and fashions rather than richness of material or brightness of color that was frowned upon.

Any change made in New England was caused by a similar change of style in England, and not because of a pioneer life environment here. A Virginia gentleman and his wife were apt to be models of fashion whom a London lord and lady might safely follow. Styles for them both came from France via London generally, although the fashion dolls or midgets were sometimes sent direct to America.

The volumes contain scores of interesting facts. The influence of

painters like Van Dyke in the seventeenth and Copley in the eighteenth century made fashions more beautiful for both men and women. Certainly artistic sense was necessary to restrain the excessive and oftentimes grotesque fashions, to lower pompadours, and to laugh to scorn the dress of beribboned and belaced gentlemen. Both men and women were weirdly frivolous then. At least one colonial dame profited by a man's nice discrimination and knowledge of fashion. Through the correspondence of Madame Rebekah Symonds of Ipswich in Massachusetts and her son, John Hall of London, we have a wonderfully interesting source of information about fashions. When his mother sent for fan or cloak, he always knew just what to choose, telling her gently but firmly if what she requested was out of style or undesirable for a woman in her station in life. There were husbands who rivaled their wives in fine clothes and vanity. Endymion Porter wore his wife's diamond necklace on his hat while he was in Spain. One husband picked (ripped) the lace off his wife's old gown to put on his own new costume.

If one makes a few unfavorable criticisms, they will be these. The proportions seem to be lost in discussing Elizabeth's character so fully in connection with Raleigh's dress (p. 21) and, again, in giving the details of Mary Musgrove's life, which seem irrelevant in the chapter "Attire of Virginia Dames and their Neighbors" (p. 131). The title "The Provincial Governors" does not seem quite appropriate for the chapter so-called, since the subject-matter does not justify it. One wishes that the last sentence, giving the Indian anecdote (p. 193), had been omitted, since the unity of time suffers by its presence.

Favorable criticism is constant and definite while one reads these two volumes. The sense of accuracy, the generally good proportions, the frequent reference to source-material on the one hand, an easy, happy style of writing on the other, make this study of colonial costume a pleasant byway to wander in. Since the book is evidently meant for both the general reader and the student of history, the latter suffers most, perhaps, from the lack of such definitely tabulated references as Weeden and Bruce have given in their histories of social and economic conditions in colonial times.

BLANCHE EVANS HAZARD.

*New Hampshire: an Epitome of Popular Government.* By FRANK B. SANBORN. [American Commonwealths.] (Boston and New York: Houghton, Mifflin, and Company. 1904. Pp. xi, 354.)

NEW HAMPSHIRE, the second English colony on the New England coast and one of the original thirteen states, has at length been accorded recognition in the "Commonwealths Series" of histories. The work was committed to Frank B. Sanborn, one of the multitude of the loyal natives of the state loaned to Massachusetts, well known as an anti-slavery agitator, a reformer in the department of public charities and corrections, an exponent of the Concord school of philosophy, and a